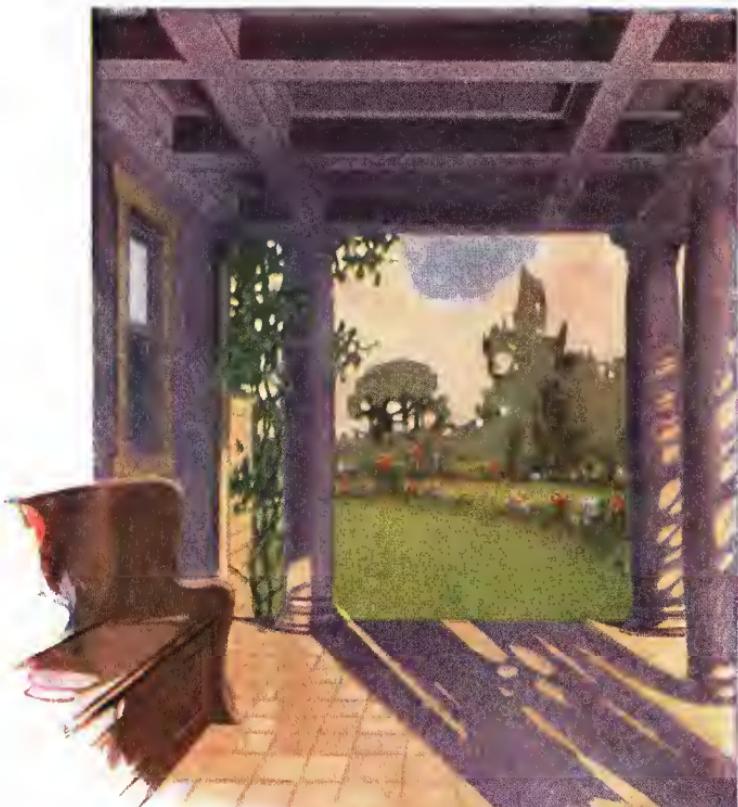




**HOMES**  
*Attractive from  
Gate to Garret*



*Your Protection*



Homes Attractive  
*from*  
Gate to Garret  
*Practical Suggestions for*  
*Lawn and House*

THE LOWE BROTHERS COMPANY  
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# THE REASON

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**E**VERY home owner desires an attractive house, one that will appear well, will have a charm at the beginning and will not lose it with years of use; a house that will please his neighbors as well as himself, and that will add to the beauty and attractiveness of the community in which he lives.

To secure an attractive home much more is needed than just a house plan, however good that may be. The trouble with most homes is that there is a lack of harmony in the grounds, the house and its coloring and the interior. Even a good architect may fail to understand how to accomplish this harmony, yet the assistance of the careful architect, the skilled gardener, the competent builder, the reputable paint and varnish manufacturer and the expert painter and decorator is important to assure best results in building. It is not money alone that makes a beautiful house; taste and some knowledge are essential. A small cottage may be as attractive as a mansion and far more home-like.

Instead of thinking of the details at haphazard, the home builder should plan the house and its color, the interior and its decoration, the lawn and its shrubbery at the same time, so that when completed the picture may be harmonious and beautiful.

For those who want rest and harmony without great expense, these suggestions are offered. They may be applied by home makers in the city, village and country with equal success.

# THE HOUSE AND ITS GROUNDS

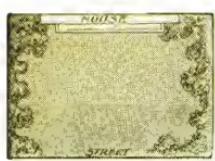


**A**NY one can plan and arrange a lawn and yard" is very often heard when talking of house building. Perhaps any one can—but it requires thought to plant and build in a way that will give beauty, rest and harmony. Too many people plant trees, bushes and flowers without regard to the buildings, scattered promiscuously over the yard as if each one were to be walked around and examined for sale. There is no beauty of design—just a lot of trees and flowers.

The first essential then for an attractive home is a good plan for the entire improvement. Whether the house is large or small, and the grounds a city lot or a country ten acres, have a plan and try to make the whole a harmonious picture.

Before drawing a line of the plans or driving a single stake for location, make a pencil sketch of the house and the grounds,

locating the house, out-buildings, walks, shrubbery, garden and all appurtenances. Do this with



The Right Way



The Wrong Way

the advice of a good architect and landscape gardener if possible. Today there are so many practical handbooks and magazines treating on these subjects that every home builder can have the advantage of the suggestions of the most competent specialists.

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The simple rules for planting, stated years ago but never improved upon, are:

1. Keep the center of the lawn open.

Have a grass plat, large or small, and keep it clear and smooth. Arrange trees and shrubs to secure these open spaces. Flowers in the center of the lawn are like patches on the carpet. Put the blooming plants along the border that they may have a background. Plant along the foundations of the house and out-buildings, so that these may be hidden by a mass of green.

2. Plant in masses.

Surround the yard with masses of shrubs and trees, giving glimpses of the home within. Flowers and shrubs appear best with green background.

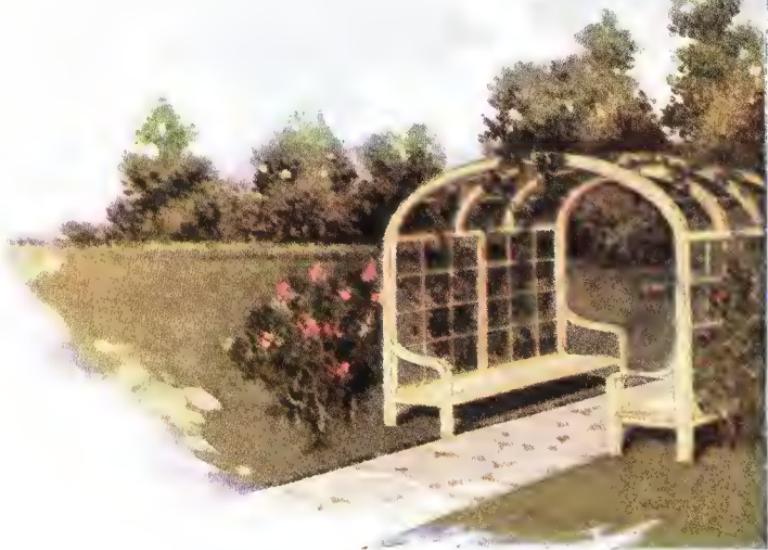
Most people are too stingy with their planting. Masses of spirea, hydrangea, lilac, herberry, roses, weigelia, syringa, geranium, etc., will be effective. The massing of color is as important as that of kind.

3. Avoid straight lines.

Even slight curves are better than none. Borders may be curved here and there, and so break the monotony of the line.

Shrubs and hardy plants are popular for they cost less and last longer than annuals. Most of them have beautiful flowers, at least in portions of the year. By proper selection there may be an unbroken succession of flowers from early spring till late fall.

Use vines generously. They may be made to cover sunny corners or unsightly buildings and fences. Most of them, when once started, require little attention and give beautiful results.



# THE COLOR PROBLEM



**T**HE color problem for exterior as well as interior is an important one in securing the attractive home. Not every popular color can be used, different styles of architecture requiring different color treatment. Good lines, right proportions, proper arrangement all may be destroyed by freak painting in wrong colors, and what otherwise would have been a joy forever, becomes a daily sorrow to friends and neighbors, if not to the owner. Every neighborhood has some illustration of an otherwise excellent house made hideous by somebody's blunders in wrong colors or too many or bad combinations of body and trimming colors. The paint problem is largely a suburban, town or country problem, for the limitations of "downtown" or crowded streets are such that not much variety in color is possible.

"Color" says a recent writer, "is one of the most potent means of human expression and one of the influences to which the mind responds most readily. With it we make our homes appear light, cheerful, restful, feminine; or dark, formal, forceful, masculine; with it by variations of hue and intensity we create an atmosphere most suited to a room and to the nature of those who occupy it."

Certain color principles therefore should be remembered whether the painting problem has to do with the exterior or interior.

The primary colors, not including white or black, from the standpoint of art are three,—blue, red and yellow. For example,

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by combining red and yellow, orange in various hues may be formed. Blue and yellow combined give green. Mixing white with colors gives tints. Mixing black with colors gives shades.

A lighter and a darker shade increase in difference when brought together. When a light color is placed next to a dark color, the light appears lighter than it is and the dark color darker. When red and green are placed side by side, the red appears redder than it actually is and the green greener. These differences become greater when seen from a little distance. This must be remembered when painting the exterior, and it explains why sometimes colors look different from what was expected. Shades and colors must seem to belong together. Colors may be inharmonious because they are too bright, and therefore too harsh; for example red and orange, blue and green, yellow and crimson, are bad combinations.

Harmony by gradual gradations of color is the most natural method of securing variety in decoration. The simplest harmony—the point to seek in home decoration—is that of tones of one color—they give a kinship to everything. Brown in shades from light to dark, buff in varying tints, greens in light and dark tones and other colors similarly used give most satisfaction.

Contrasts are often helpful, but care must be taken in choice of colors, as otherwise they will give harsh effects rather than harmony. The colors must be restful or they will really "make us tired." This restfulness is produced by low, dull colors, if contrasted, or harmony of likeness and unity between brighter colors.





The color scheme in general should not be too assertive. "An abundance of white, grays, soft greens and browns of various shades will always harmonize with Nature. Red is bold unless partially screened by planting. Brick is about the only excuse for introducing a red color scheme. This is broken in mass by jointing and relieved by contrast at doors and windows; whereas a wooden house painted red is impossible."

The color scheme of all masonry houses is inherent in the materials used and because stone, concrete, cement and brick are products taken from Nature in the first place, they will harmonize with natural settings if properly used.

It is the frame and shingle houses that require special attention. To preserve the wood, shingle is stained or oiled, clapboard is painted. The recent fad of leaving natural shingles to weather is unwise. A similar effect can be secured from a special stain manufactured for the purpose. The deterioration of wood unprotected from the weather is slow but sure and will make the up-keep of an already non-permanent type of house still greater.

As a rule, all roofs about the house should be one color, and the walls another in harmony. If a combination of building materials is used, as plaster and shingle, or cement and clapboard, the color for each material should be the same wherever used, and these must harmonize with each other. Windows, doors, blinds, porches and cornices may be considered as trimmings and treated as such. Doorways and entrances should have marked and dignified recognition in the color scheme.

It is not wise to judge the effect of colors solely by the paint on the house. Color depends too much upon the nature

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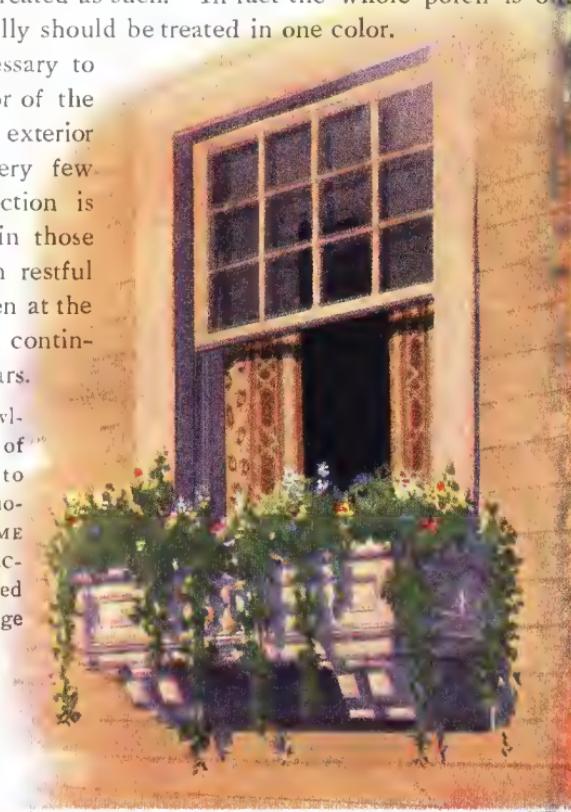
of the light for its interpretation, and the light is influenced by the surroundings—trees, shrubbery, shade or side of rocky slope. The same color (of paint) will appear quite different in sunlight and shade, in warm countries and cold, in woods and open plain. Therefore do not use a color merely because it looks well on some house you have seen, or on some sample shown by your dealer or painter. Try it first where it is to be finally used.

Combinations, too, affect the appearance of the house. A trimming color darker than the body makes the house look smaller, and one lighter makes it look larger. A plainly built house generally looks best with one color, depending upon the painting of the roof, sash and doors to break the monotony of a single color.

The main thing to avoid in house painting is patchiness. Treat the house as a unit, subduing any ornaments and useless frieze-a-brac by the color scheme. In general all portions of one idea should be in one color or tone. For instance in the case of a porch post or column do not paint the base and cap one color and the shaft another. From start to finish it is a column and should be treated as such. In fact the whole porch is one idea and generally should be treated in one color.

It is not necessary to change the color of the painting--either exterior or interior--every few years. Satisfaction is usually found in those houses in which restful colors are chosen at the beginning and continued through years.

NOTE: Acknowledgement is made of the permission to use extensive quotations from *HOME BUILDING AND DECORATION*, published by Doubleday, Page & Co.



# THE HOUSE ITS EXTERIOR



**T**O make the house appear as if it really belonged upon the ground where it is built is not so easy as it seems —yet this is the first essential to good building. It is here that expert advise often helps the builder to avoid blunders that may seriously mar the attractiveness of his home.

If left alone, even a fairly well-informed man is likely to put a colonial house on a mountain slope and a Swiss chalet on a level plain, simply because he likes the style and has no idea of relations; or he may cover a narrow city lot with an ornamental building, and put a plain box on a beautiful village or country "half-acre." No painting scheme will wholly overcome such a mistake. Artistic effect is possible without added cost, the necessary items being taste and judgment. Make the house attractive, giving it individuality, but follow those lines which experience and taste will dictate.

The same incongruity is often noted in painting the house —colors are chosen without regard to their fitness or their adaptation to the style of architecture. Colors that appear well on one house may be disappointing on another. One house may look well with contrasts in body and trim, while the next should be of one color or at least have but slight differences in the colors used. Large or grotesque ornaments and brilliant colors (bright reds, blues, yellows or greens) are out of place in house painting.

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A good building in the country or on a large village lot with an abundance of shrubbery may be light rather than dark in color. Among the most satisfactory of these light colors are Cream, Colonial Yellow, Sandstone, Greenstone, Italian Gray, Ivory and Light Buff. These may be used either as solid colors or with trimming of white or dark. Grays and drabs are associated in the mind with slate and stone, and therefore give to any structure painted with them a solid appearance. The best of these include Warm Gray, Pale Gray and Freestone among the lighter tones, and Pure Gray, Silver Gray and French Gray among the darker. Browns in tones from Russet to Chocolate or Dark Brown are good, particularly for a city building or where soot and dust are present.

The popular bungalow of today generally looks best in browns or dark greens, either in solid color or trimmed with White or Ivory. Some shingled houses are painted, though most are stained; in either case browns, grays, maroons and dark greens are most satisfactory.

Suburban houses are often built with clapboard for first story and shingles for second story. Attractive effects for this style are secured by using Ivory or a light color for the first story and trim, with Brown or Green Stain for the shingles. Colonial houses should be light, either in solid color or with white trimming.



# THE HOUSE ITS INTERIOR



**H**OME is a place to rest and everything about it should be conducive to repose. Finishing the interior therefore is not so much a problem of decoration as of knowledge of color and its effect upon the nerves and life. It is the expression of the taste and life of the occupants and should express "honesty, self-control, dignity, common sense and good taste," as well as be sanitary, economical and artistic.

Some will prefer one color, others another; but some things are accepted in all decoration however simple it may be. The hall, drawing room and living room are naturally the rooms to which attention is first given and at all times, past and present—the soft dull colors—light yellows, greens, blues and browns—have been favored for these portions of the house. For bed rooms and the apartments in which young women take delight, light, delicate colors are chosen. On the other hand for the dining room, library and more formal apartments of special interest to men the stronger, richer colors—dark reds, greens, blues, browns and purples—have been used.

The amount of light and the size of the room are important factors in determining the color of the wall and woodwork. The greater the light, the darker the color that may be used though very dark colors should always be avoided. Warm colors including cream, buff, tan, golden brown, reddish brown, etc.,

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are best for rooms where the light is from the north, while rooms with a southerly exposure are best in the cooler colors—grayish, bluish, and greenish tones, cool tans, neutral browns, etc.

Good taste as well as reason suggests that for the smaller rooms so common in our modern building, plain, light tinted walls are best. The large figured papers are wrong for such a house. A room with low ceiling should have the wall color to the corner. Rooms with high ceilings may have the “drop ceiling.”

The effect of any room depends as much upon the reflected light as upon that which comes directly through the windows. It is important therefore that the ceiling be light and of a color to reflect rather than to absorb light.

In determining colors in our modern houses, the various parts of which are so generally thrown together by the use of large openings, harmony or even uniformity of color is particularly important. Not only must the color of the individual room be good, but it must be in harmony with the hall and other rooms into which it opens. It is necessary then to plan a color scheme for the whole house in which violent contrasts will be avoided and restful harmonies encouraged. It is possible under most building conditions, particularly since the making of wall colors like “Mellotone,” to have complete harmony for the house, together with variety in the rooms. The house builder should use a dominant color and then modify this by giving different tones to the different rooms, particularly those which adjoin.

Naturally floors and woodwork have much to do with the final effects. As a rule the floors on a single story should be continuous in color and finish. For the woodwork a large variety of effects is possible in these days of attractive stains. The danger is that this will be overdone. On the other hand the tendency towards simple finish with White Enamel is to be encouraged. It can be used with almost any color scheme and is particularly appropriate for the simple style of architecture in vogue in many homes. “Common Sense about Interiors” gives detailed information for securing results.

Since the rugs for the floors and the hangings—such as window curtains, draperies at the doors, etc.,—form so important a part of the finish of every home today, care must be taken in their choice and arrangement. The color principles which apply to walls and woodwork are to be applied to floor coverings and hangings. They must in every case be in close harmony with the wall decorations.

# THE OUT BUILDINGS



**G**ARAGES, stables, sheds, fences and out-buildings generally are too often left bare and unsightly. The builder gives careful attention to the house and front yard, but forgets the back yard and its buildings.

These buildings should be painted not only for beauty, but also for protection. They naturally deteriorate faster than the house, and therefore need the protection to be secured by keeping them well painted.

Out-buildings of every character should be painted in harmony with the house. Colors should be used which will make them as unobtrusive as possible. The owner should therefore use no striking colors. In general it may be suggested that grays and dark greens are best.

Even the fences should have a coat of paint to preserve them as well as to improve their appearance. The cost will be little and the pleasure great.

Let the back yard be part of the plan of the home. Carry the shrubbery entirely around. Group your trees and shrubs for effect as well as fruit. Vines may be trained over fences and walls and with wire supports will make screens to hide any unsightly parts of the yard. In these days there is no reason why shrubbery and vines should not take the place of the fences as a dividing line. They add to the beauty and may be maintained at almost no cost.

"A thing of beauty is a joy forever," whether in a picture or a color, on a city street or a country road.

# FACTS TO REMEMBER



**T**HE expert painter and decorator ought to be consulted when paint problems are to be solved, for his experience and judgment may assist in avoiding many mistakes, and in assuring the best work in painting.

When to paint is an important question. In a new building the priming will be done at once. The second and third coats should follow only when the undercoats are dry and after the plastering of the house is thoroughly dry, not before.

It is economy to repaint a house when it begins to show signs of paint decay. The failing is due to the effect of the sun and the weather on the oil. It will save injury to the house to repaint, outside and inside, and to use only the best material, for "the best of its kind is the most economical." Before attempting the work ask for a copy of "Paint and Painting."

When preparing to paint the exterior of the house, very careful attention should be given to the condition of the wood or brick, as well as to the weather. Painting should not be done when the walls are wet. In damp or frosty weather paint should not be put on early in the morning, as the moisture covers the surface and will cause the paint to blister and perhaps to "crawl."

Vermilion, Cherry Red, Dark Blue, Pink and similar colors should be avoided on outside work, not only because of their incongruity, but also because they will not stand the wear of the sun and rain as well as other colors.

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The use of concrete in house building has brought new problems of exterior and interior painting, which may be solved by the use of Lowe Brothers Concrete and Cement Coating for exterior work and Elastic Cement Floor Finish for interiors.

What to do with the kitchen is often a problem. The simplest thing is to paint walls and woodwork either alike or with some harmonious colors—usually browns.

To the housewife who has not the advantage of hardwood floors, good Floor Paint or Floor Stain appeals, because it is easily applied and dries quickly and hard.

This Company designs its paint products to meet any reasonable requirement. It will take pleasure in submitting suggestive combinations for either the interior or exterior coloring. A photograph or description of the house and its surroundings, if sent to the company, will assist in securing satisfactory suggestions.

The statement of the makers, who have been in business for forty years, and have won an enviable reputation for the excellence of their products and the fulfillment of every promise, is that the "High Standard" paints are made from the best paint materials procurable, without stint of money or effort; that they are mixed and ground in proper proportions and in the most thorough manner; that they are full weight and quantity, and that they will give the best results attainable by any paint to the complete satisfaction of the user, when properly applied on a surface fit to receive paint. The "Little Blue Flag" on the paint label is your protection.

It is not the purpose of this pamphlet to discuss the question of the kind of paint to use. This is presented fully in "Paint and Painting," and "Common Sense about Interiors." All the effects here suggested may be obtained by the use of Lowe Brothers "High Standard" Paint, "Mellotone," flat finish for interiors, Rich-Tone Shingle Stain, Concrete and Cement Coating, Elastic Cement Floor Finish, Linduro and Vernicol Enamels, Oil Stain, "Vernicol" Stains, "Little Blue Flag" Varnish and other products. Experience proves that care, taste and the use of Lowe Brothers Paint and Varnish will give perfect satisfaction.



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